

ALD #

FOCUS

The Journal of the Association of Lighting Designers

"More art, less tools..."

- In miniature this issue:**
- Knights of Illumination 2013
 - Lighting puppets on a barge
 - Cantatas by candlelight
 - AGM round-up
 - Cats in Italy
- ... and much, much more...
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From the Chairman....



As we come to the end of another year may I wish everybody seasonal greetings and best wishes. Many of you will be hectic with Christmas shows and working right up to and in some cases over the holiday period. Certainly for me, it's going to be only a short break this year. One of the great things about Christmas is that it's a time for getting together with friends, families and associates and just keeping in touch even if it's just annually. So I hope that we'll be seeing many of you at the famous Christmas Lighting Lunch, an occasion worth slipping out of your technical rehearsals for if at all possible!

It's also a time for reviewing the year gone by and reviving optimism for the future. I think I can say that 2013 has been a positive year for the ALD. The membership is expanding and I welcome the influx of video and projection designers and lighting programmers to our organisation and would encourage more of those working in these areas to join. Student membership is considerable and a reminder to us that we must do as much as we can to help this a new generation find their way into the many layers of application within the lighting design world. With the creation of a permanent office and full-time executive director the infrastructure of the ALD is expanding and hopefully enabling much greater presence and

influence. This year's AGM was a positive occasion at which it was good to have those members expressing their views. Issues regarding our relationship to Equity and the whole union issue have resulted in the formation of a new sub-committee and also a new group to discuss the role of programming around the country and how standards might be improved. I'm very much in favour of creating short-term subgroups that can deal with a particular issue and also involve members not necessarily on the executive.

We have produced a substantial paper on the proposed Lumière Scheme, a pathway into the lighting profession for young designers, and are now at a stage where we need serious help with fundraising for the scheme. It's my hope that this is something that we can get in place in 2014. If we have any members or associates with arts fundraising experience, and some time, I would ask them to contact Jo Town, Ian or me and join the group that is working on this.

So, as I'm writing this I am deep in technical rehearsals in London, imagining that many of you are the same around the country and abroad. So, once more, season's greetings and I hope your shows are successful and fun! 🍷

best regards, Peter

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PROFESSIONAL PERSPECTIVES

Johanna Town with congratulations, controversies and Chekhovian fire alarms



Congratulations to professional member Charles Balfour for his recent TMA award for *The Accrington Pals* at the Royal Exchange Theatre, and congratulations to all of the Knight of Illumination winners. This year had an amazing selection of nominations and I personally thought everyone was a winner, so I am just glad I didn't have to make the choices between you all!

On that note I would like to thank all the judges of the KOI awards for all their hard work in making the selections, along with the critics in the theatre and opera section, who also take time out to compile these nominations. We are beginning to notice more and more how the critics are observing the lighting for a production in their everyday reviews, which is a fantastic advancement and has been encouraged in a large way by these very awards. So a last and big thank you to Clay Paky for hosting such a great event.

Trip to Plasa

I had spent the early part of that Sunday chasing round Plasa and I thought it was a great show this year. I really enjoyed the new venue even though I wasn't expecting to, and had complained bitterly about the journey before making it. But I found the venue was light and airy and I enjoyed being able to go out to the river for a refreshing break.

I was sorry I only had the Sunday to attend as there was lots to see and do and a great number of fantastic talks and seminars to attend. Some of these seminars had been organised by members of the Exec and it was great for the ALD to have such a strong presence at Plasa – due to all their hard work. It was equally impressive that they were so well attended; in fact, they were so well attended that Richard Pilbrow and I got turned away from the programming event, so we are obviously talking about subjects you all want to hear about.

Guildhall

On the Monday I returned to Guildhall School of Music and Drama to start the tech of *The Seagull* in their beautiful new Milton Court venue. I was in the studio theatre, not that it was the size of a studio theatre, it was actually a massive 14x12 cube. The Milton Court venue also holds Guildhall's drama theatre – a small proscenium theatre, possibly the same size as the studio – and a beautiful concert hall. They have also kept their old theatre across the road in Silk Street for opera

and musical theatre. All these venues are run by the students and a small handful of teachers, apart from the concert hall.

I had a great lighting team on *The Seagull* and after we spent the first 15 minutes admiring all their goodies from the day before at Plasa – torches, USB sticks, pens and notebooks (not sure I had been at the same show!) – we knuckled down to work. The first production in a new venue is never easy with snagging and fault finding and we had got quite behind the week before. My team really did rise to all the challenges and worked very hard to make sure the show went up on time. A special thank you has to go to Nick Peel, our venue tutor, who not only made the venue workable but also carried on teaching as he went along with his usual laughter and good humour, I even enjoyed rolling up my sleeves and getting my hands dirty on the new houselight system.

Our biggest trauma of the week, however, turned out to be predicting the haze and where it might go to next. The studio opens out into the amazing and beautiful seven-storey atrium and my haze would gently waft its way up all seven floors find its way into every nook and cranny of the new building before setting off another alarm no one knew existed. My guys became extremely fit running up and down all seven floors looking for haze! I think I caused three evacuations during my visit, but thankfully these fit young guys did



The atrium at Guildhall's Milton Court venue ... just waiting for the haze from the studio to arrive

manage to prevent many more. Oh, and a big sorry to the BBC who was recording live in the concert hall!

The AGM

Our next event of the year was the AGM, kindly hosted by White Light.

I was in production again, focusing *Love your Soldiers* in Sheffield, but I have since caught up on the Ustream feeds which I would recommend watching. They can be found on the ALD website or Facebook page.

One of our big advancements this year is the growth of the working groups. They have proved during last year to have really helped the workload of the Exec. They have allowed the membership to partake in the running of the association and bring a wider range of experience and skills to

bear on our future and present development. It has become apparent at the AGM that people do want to get involved and have an input and from this realisation we have started to put together the following new working groups to add to our already busy and successful subgroups (see page 33 for a full list of current members).

- **Programmers subgroup:** to look at the skills required of a programmer and possibly some kind of qualification.
- **Environmental responsibility subgroup:** to look at green issues, how we work and our impact on the environment, as well as looking into the equipment we work with.
- **Equity subgroup:** to discuss union representation of lighting designers and lighting professionals.

- **ALD development subgroup:** to look at the structure and legal template of the organisation.
- **Professional members subgroup:** for non-designer professional members to bring their issues to the table. I hope this group and the professional lighting designers will share our bi-monthly drop-ins at the office.

If you are interested in any of these areas or just want to throw something into to the mix for discussion then please get in contact with me or Ian at the ALD office.

Equity

Lastly, having watched the professional members breakout meeting on Ustream, I would like to put my two pennies worth into the controversial Equity debate. Before becoming the Professional rep, I was one of the Equity reps and sat on its committee for about five years. The Equity minimum fees comes up at every Professional meeting and it has become my opinion that we just have to stop talking about it, because it's just not going to change.

The minimum rates are there because Equity is a union; this is fundamentally how unions work and it's in their constitution.

We know the history: due to the development of the lighting designer through the rep system these low rates were originally set by the

PROFESSIONALS

Johanna Town

managements as a top-up fee to our day job and unfortunately no one really transformed these payments as our jobs evolved. Unlike other sectors we are a small minority who didn't fight the right battles at the right time. The truth is no management is going to agree to increasing these fees, even though 90% of them pay far higher.

Equity cannot remove them from its structure. The ALD and Equity thought for a time this might be a better solution than keeping them and Equity on our behalf had a look into doing just that but its legal constitution does not allow this to happen.

So what are the alternatives? Making the ALD a union? NO! For far too many reasons to list here.

The ALD is here to advise its members. If we as members are open about our fees, if we fill in the fees database forms and share, we can help each other. We should discuss terms and conditions, travel, PDs, the hours we work. This can then be collated and it gives us the means to propose sensible minimum fees to our members and we should be encouraging everyone to be a member and have access to this information, giving each individual the power to negotiate.

As a collective we can make a difference to fees by standing strong together; however, we will have to do this, it won't happen within Equity.



The Seagull at Guildhall's Milton Court studio

I still believe a lighting designer should be a member of a union. Equity is a great insurance policy to have and it has helped many designers, including me, receive monies when things have gone wrong. So I support every ALD member becoming an Equity member. I think our fights with Equity would be better channelled by improving our terms and conditions, making sure the Equity contracts protect our members and the rights to their work and many other things. This is where we should be putting our energy; this is what we could be talking about at Pro meetings.

Together through subgroups and Pro meetings, including the bimonthly catch-up in the office,

either in person or by Skype, we could be sharing what is happening in the world of lighting design, discussing terms and conditions and producing literature for our website to share with our members.

Our Equity reps can take this information to feed back to Equity; they can fight for better insurance cover and general protection and make changes to contracts and conditions.

So let's stop discussing the Equity minimum fees and let's start making the ALD the best it can be for its members.

The ALD = collaboration, resources and support. 🍀

PLANES, TRAINS AND AUTOMOBILES

Mark Jonathan is on the move again (despite the best efforts of BA and Heathrow)



This month, Marko is as busy as ever, fighting the weather and travelling between production desks in Glasgow, Nottingham and York. Luckily, he's got some brilliant lighting departments to keep him smiling...

It's always a treat to work for companies that have a full-time staff that are skilful and passionate about working in theatre. For me, it's a special pleasure to be back at Scottish Opera with the tip-top lighting, stage and stage management teams that I have worked with many times before, not to mention the excellent technical direction, costume, props, workshops and paint shops. I'm working with the same creative team so everything feels very friendly and comfortable and it's an ideal environment to make good work and be creative.

I try to quell my annoyance when, despite being booked for the production for over a year, I'm told someone in marketing decided I didn't need to be included in some of the marketing literature along with the director and designer with whom I have done three operas already. It seems the reason is: "***Lighting designers don't put bums on seats***". So, despite the clause in my contract, I've been excluded. Is the lighting designer part of the creative team or not? Maybe the ALD needs to expand its talks that it has done so successfully for theatre critics to marketing people so that they might understand the difference that lighting makes. Not to brag, but my agent sends the management 20 very positive press quotes that specifically mention the contribution lighting has made to previous operas I have lit for them. The management concedes that maybe I have a

point. Meanwhile, I'm amused that the marketing literature for *Don Giovanni* actually mentions a "17th-century Venice – a city of darkness and shadows, where danger lurks in every alleyway" and I wonder if I might have something to do with achieving this, in making it dark and shadowy, not to mention some Venetian rippling water effects. "***I'll show 'em,***" I think.

The fantastic LX team, led by Bob Dickson, is hard at work, experimenting with what to put into light boxes for all the windows that will glow at night in the alleyways. While the LEDs are good in tight spaces and considered reliable for touring we struggle to get the feeling of 17th century candlelight. I hanker for old fashioned Linolites and although they have been discontinued (under the interfering regulations) there is a good stock of the bulbs on the top shelf in the LX workshop. The lighting staff are bright-eyed and enthusiastic as we turn off the lights in their workshop to see the results of their labours. We settle on Linolites for the candlelight but use LED for the windows that will need the effect of daylight beyond. I amble back to see some rehearsals; having most of the set in the sizable rehearsal room makes a big difference and will save us time on stage later. I watch the final run in the rehearsal room and place lighting cues in the prompt copy with Sophie Peel, one of the country's finest DSMs.

PLANES, TRAINS AND AUTOMOBILES

The designer, Simon Higlett, and I are also preparing *Richard III* for a co-production at Nottingham and York. We decide to nip down and have a some meetings in Nottingham while it's quiet in Glasgow. It's my first time working at the Nottingham Playhouse, although I saw a play there when I was on tour with Glyndebourne in 1979! Like Scottish Opera, there is still a full team of talented staff in all the production departments under the brilliant direction of production manager Jasper Gilbert. There is a vibrant programme: while *Richard III* is in rehearsal, they have just loaded out the co-pro with Headlong of *1984* and they are in fit-up for the play *Charlie Peace*. It's great to see a regional producing theatre that's still producing. Lovely, too, that they have a bar, restaurant and cafe with a staff discount. There's a green room with a proper kitchen area so we can make our own tea without having to pay a fortune to a high street chain. How much do we LDs spend at Starbucks and Costa a year? When the going got tough in production, lovely afternoon teas would be provided with scones, jam, cakes and pizza to sustain us and fatten me up. Everyone remained congenial. It's easy to maintain goodwill if the management invests a little and shows its appreciation for everyone's hard work, and it's great to bring everyone together in the midst of the production pressure.

The small team of lighting staff at Nottingham also manage sound and projection and looking

in on the lighting and projection session they are clearly very talented. Nice, too, to see that the resident staff do get a chance to light and design sound as well. Karl Bock meets me in his lunch break from programming and mapping the video to go over the lighting inventory. It's going to be a tricky show as lighting bars will have to be drifted down into the well of the set while walls fly around the rig on all four sides.

I'm soon back in Scotland, in the thick of lighting and stage rehearsals. Our 17th century Venice looks good in strong shafts of light and rippling water. We have real fire. The coup de théâtre at the end of the first act is that the Don will escape from his stalkers by walking through the fire. In the final dénouement he will, of course, be dragged to hell by all the women he has ravaged, with the flames expunging him from his mortal existence.

In the midst of production I meet Callum Howie at Glasgow airport, who is programming at the National Theatre of Scotland. We find ourselves on the same plane going down for the Knight of Illumination awards. Many thanks to Clay Paky and Durham Marengi for having the incredible foresight to develop KOI into such a fine event. Thanks also to the corporate sponsors Chroma-Q, Hawthorn, MA Lighting, Osram, Robert Juliat, XL Video and Ambersphere for their organisation. Clay Paky made a very generous donation to Light Relief, and I know this will help to enhance life for those in our industry who are having an unfortunate time.

I meet Callum back at the airport just after dawn to find the place swathed in fog. All flights are cancelled except for BA's. This is not the first time it's happened to me but on this occasion it's going

This issue's top tricks and tricks...

We often find that we have deadlines in our contracts that state when we should provide lighting plans. Get dates included in the contract when the management agrees to provide adequate information for you to draft the plan, e.g. the groundplan and sections of the set on the theatre plan.

Double check what's not on the plan that might get in the way of lights, such as speakers and video projectors.

Turn to page 43 for a bonus tip from ALD Fellow James Laws!

to affect the lighting sessions at both Scottish Opera and the National Theatre of Scotland. That's not good. I join Callum and we have an expensive breakfast while we wait for news. BA finally joins the other airlines and cancels, then lays on a taxi to Terminal 5. Bouncing across London with a slight hangover is not quite what I'd choose to do. Callum chats away and takes this all in his stride.

On arrival at Heathrow we find our new flight is delayed by some hours but that there is another BA flight, also delayed, that will leave before ours. We queue up and ask if they can get us on that flight. There are seats. We run backwards and forwards between the gate and different desks, jostling through crowds of people and running the wheels of my bag over the odd foot as we bolt around the terminal being sent from desk to desk. I'm afraid it's a big "boo" for BA who couldn't organise it and when the crisis hit was hopelessly understaffed. When we finally get to the right desk they have closed the flight list and we watch the plane take off with empty seats from an airside restaurant, Callum managing lunch and me attempting a fruit juice and some more Solpadeine. Hours later, we jump in a taxi and rush to our respective production desks. The moral is: don't rely on the timetable.

On the opening night of *The Don* the creative team decides to break with tradition and instead of entering from the prompt side for the curtain call we come through the fireplace USC. Then it's time another party!

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I fly back to London and it's another "boo" for BA and Heathrow who had a power cut so their computers crashed. First, they had nowhere to park our plane, then they couldn't get hold of anyone to bring some steps, then they lost our baggage for an hour but didn't know they had lost it. There were no ground staff to help us and we were given no information. I cancel meetings as the hours roll by trapped at Heathrow... maybe the train might be better. A day later and it's time for the final runs of *Richard III*. We are soon in production and, although we're under pressure, I have a very pleasant time with fine programming from Steph Bartle on the lighting desk. After a run of lighting opera and ballet I'm reminded just how brilliant Shakespeare is and how demanding it is on the acting company,

who pull off an excellent performance. We've just transferred the production to York where I meet new ALD member Nick Duncan, who did an excellent job working hard in our tight timeframe.

It's that time of year so I hope you have booked for the annual Christmas Lunch, which is on **Monday 16 December**. If you're up to your neck in panto, don't worry, it will soon be "behind you!" Merry Christmas and all the best for 2014. 🍷

PS: Having barracked BA for not managing as well as I'd like in bad weather, I have to send unbounded thanks to them for re-opening the bag drop when I arrived ten minutes after it closed due to a pile-up on the motorway. Just for once, it was good that my flight to Johannesburg was delayed by 30 minutes. (MJ, now in South Africa)



Don Giovanni, set in "17th-century Venice – a city of darkness and shadows, where danger lurks in every alleyway"
Lighting design by Mark Jonathan for Scottish Opera. Photo by Robert Dickson

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6TH KNIGHT OF ILLUMINATION AWARDS

This year's winners in the theatre category, introduced by **David Benedict**

One of the more charitable descriptions of the job of a critic is "people who go out for a living". The six critics who form the KOI theatre panel go out to, on average, four shows a week – sometimes more. That means literally hundreds of shows are in the running. But it's not just the breadth of work that makes our annual judging session so (cheerfully) argumentative.

It's not award-ceremony guff to say that the quality of work we see on those nights out has remained astonishingly high since 2007 when we began scrutinising lighting for the Knight of Illumination Awards. Indeed, that quality has meant that it's sometimes been harder to whittle down the numerous candidates to a three-strong shortlist than to choose the eventual winner. This year's tussles/fights were as vociferous as ever. The phrase "closely fought" may be a cliché but it's also true, especially with the video projection award which was particularly hotly contested.

So how do we reach our decisions? The judges change every two years but a pattern has emerged: cool, dispassionate appraisals are not our style. We have no officially stated criteria but our winners are always designs that have made a real impact upon us. The work we applaud is lighting that articulates, expresses or ignites a show's metaphor, its heart or its vision.

This year's judging panel:

David Benedict – *Variety*, chair of the KOI theatre panel

John Allison – *Sunday Telegraph* and editor of *Opera* magazine

Hugh Canning – *Sunday Times*

Dominic Cavendish – *Daily Telegraph*

Debra Craine – *The Times*

Judith Mackrell – *The Guardian*

And because we're looking for an achievement of imagination rather than scale, we've found ourselves, in one case this year, rewarding work on a production in a 93-seat studio theatre.

No one, of course, collaborates on a design in a spirit of competition with other shows but winners must be chosen. It remains an abiding pleasure to be able to honour outstanding achievement in a profession whose standards are so very high. 🍀

6TH KNIGHT OF ILLUMINATION AWARDS



The 2013 Knights of Illumination and awards presenters: From left to right: Back row: Stuart Gain, Russel Payne, Jennie Marengi, Simon Roose*, David Benedict, Patrick Woodroffe, Durham Marengi. Middle row: Ashley Rowe, Sarah Rushton-Read, Ian Dow, Bruno Poet. Front row: Lysander Ashton, Fabiana Piccioli, Paule Constable, Sarah Hopper, Damian Hale. Photo by Jim Ellam Photography. * Collecting on behalf of the winners.*

Dance category

Winner:

Fabiana Piccioli

iTMOi

Sadler's Wells

Nominees:

Damien Cooper & Matt Cox

The Oracle

Queen Elizabeth Hall

Jean-Philippe Roy

Sideways Rain

Sadler's Wells

The judges chose Fabiana Piccioli's lighting for *iTMOi* at Sadler's Wells "for providing a dazzling catalyst for dancer/choreographer Akram Khan's imagination and drenching the stage in colour and contemplation".

All photos by J Louis Fernandez



KNIGHTS OF ILLUMINATION 2013

Musical category

Winner:

Paule Constable

Barnum

Chichester Festival

Theatre Tent

Nominees:

Natasha Katz

Once

Phoenix Theatre

David Plater

This is My Family

Sheffield Crucible Studio

The judges chose Paule Constable's lighting for *Barnum* at Chichester Festival "for taking a hugely problematic script in an unpromising space and using lighting to give it structure, punctuation and dramatic momentum".

All photos by Johan Persson



Opera category

Winner:

Jean Kalman

Death in Venice

English National Opera

Nominees:

Jon Clark

Written on Skin

Royal Opera House

Mark Jonathan

Lulu

Welsh National Opera

The judges chose Jean Kalman's lighting for *Death in Venice* at English National Opera "for dramatically matching Benjamin Britten's score and evoking the majesty, mystery, sunlight and seductions of Venice".

All photos by Hugo Glendinning

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KNIGHTS OF ILLUMINATION 2013

Play category

Winner:

Charles Balfour

The River

Jerwood Theatre

Upstairs, Royal Court

Nominees:

Jon Clark

The Effect

Cottesloe, National Theatre

Mike Gunning

The Drowned Man

Punchdrunk at Temple Studios

The judges chose Charles Balfour's lighting for *The River* at the Royal Court Jerwood Theatre Upstairs "for thrillingly suggestive, cunningly faked naturalist lighting in an intimate 93-seat space creating a chilling atmosphere that curdled from warmth to dread".

All photos by John Haynes



Projection design category

Winner:

Lysander Ashton

Feast

Young Vic Theatre

Nominees:

Ravi Deepres

Raven Girl

Royal Ballet

Michael van de Aa

Sunken Garden

**English National Opera at
the Barbican**

The judges chose Lysander Ashton's projection design for *Feast* at the Young Vic Theatre "for giving dramatic cohesion to a diffuse production by projecting a flow of counter-intuitive, imaginative images across both the set and actors' bodies".

All photos by Richard Hubert Smith



KNIGHTS OF ILLUMINATION 2013

Members of the ALD were nominated in the television and concert touring and events categories as well. Winners are listed below, with ALD members highlighted in **bold**:

Television category –

Light entertainment
Small studio
Drama
Event
Graphic display

Gurdip Mahal and **Ross Williams**
Colin Case
Ashley Rowe
Nick Collier
Gurdip Mahal, **Ross Williams** and Dave Newton

The Voice Final
Howard Goodall's History of Music
Dancing on the Edge
Bollywood Carmen Live
The Voice

Concert touring and events category –

Arena
Stage
Live event
Video electronic content

Baz Halpin
Bruno Poet
Patrick Woodroffe
Sarah Hopper and Damian Hale

Pink
Sigur Rós
London Olympics Ceremonies
Sigur Rós



Above: Ian Dow receives the Enrico Caironi Award for Lifetime Achievement from ALD president Richard Pilbrow

Right: Pio Nahum, chief commercial officer of Clay Paky, makes a £10,000 donation on behalf of the company to Light Relief, gratefully received by the ALD's Rick Fisher



Ian Dow received this year's **Enrico Caironi Award for Lifetime Achievement**, which this year was presented by international lighting designer and KOI co-ordinator Durham Marengi. During his speech Marengi said: "Ian Dow was a unanimous decision. The KOI committee feels he has worked and supported the lighting industry in very many ways. He was an

engineering manager and lighting designer for the BBC for many years and has been the chairman of Showlight for the last eight years. Ian has spent many hours training students and is particularly proud that Showlight offers forty free places to students to help get them a foothold in the industry." 🇬🇧

MICHAEL NORTHEN BURSARY PRESENTATIONS

This year's winners, **Alex Fernandes**, **Nic Farman** and **Jamie Platt**, receive their awards at PLASA



Left to right: ALD chairman Peter Mumford; ALD president Richard Pilbrow; lighting designer Natasha Chivers; Mark White of ETC; Michael Northen bursary winner Alex Fernandes; Francis Reid award winner Nic Farman; ETC award winner Jamie Platt; and National Theatre head of lighting Matt Drury

THERE'S MORE THAN ONE WAY TO STAGE A CATS

Margie Heymann takes us through the Italian production of this well-known musical

Italy is not especially renowned for its productions of modern musicals. Its fame lies in having invented the form of musical theatre called opera. When Saverio Marconi, the acclaimed director of the Compagnia della Rancia, finally obtained the rights to *CATS* after six years of negotiations with Andrew Lloyd Webber's Really Useful Group, he was determined to create a fresh, new touring production.

The most significant change was moving the setting from a garbage dump to an abandoned amusement park with a roller coaster visible in the background against the sky and props such as a large tyre for Mungojerrie and Rumpleteazer to swing on, giant balls of yarn for Jennyanydots to bat around, LED signs for playboy Rum Tum Tugger and a huge shopping cart for the Skimbleshanks Express scene.

Lighting designer Valerio Tiberi used T.S. Eliot's text as his primary source, looking for ways to develop the concept that cats and humans often resemble each other. He chose specific Rosco colour filters to characterise the individual cats' colours that were used against the background of the ever appearing and vanishing moon.*

The basic rig was a combination of moving lights, carefully selected for their colour palettes, and conventional fixtures that included several ETC Source 4s and ETC Revolutions with scrollers. Despite the fact that the rig was designed for touring, with only two-and-a-half days for mounting and focusing in every venue, *CATS* had a number of special lighting effects – starting with the extraordinary opening

scene as the cats' eyes appeared and disappeared thanks to masks fitted with small LED strips and a switch that the performers could turn on and off.

In the first ensemble number "The Naming of Cats", one of Tiberi's goals with the lighting was to make all the cats visible and equal without characterising them, a task that was left to the successive scenes. The light was deliberately kept off the deck and came mainly from the side positions so that the performers seemed suspended in their nocturnal space. The sky drop was lit with an approximation of R85 from the automated units and the stage with a combination of R74 and E242, the latter being a chameleon colour that can be warm, neutral or cold depending on its intensity. The gobos, which sculpt the scenic space, are clearly visible on the performers, coffee cups and the fence.

Through his use of contrast between the deep blue of the background and the less saturated R68 on the performers, Tiberi evoked the magic in the fable of the Jellicle Ball by creating an otherworldly, romantic atmosphere on stage (*far right*). The lavender and magenta toplight from the Mac 700s outlined the bodies of the crouching cats, making them appear even more feline.

Grizabella has the most famous and affecting song in the show, "Memory". Tiberi illuminated her using a followspot with pale lavender frontlight



Demeter and Bombalurina



*Grizabella sings "Memory"
under a pale lavender moon*

The Jellicle Ball



against a strong white backlight; this technique separated Grizabella from the fence, the cloud drop and the moon behind her. The fence was lit with the same chameleon E242, which appears very warm this time against the dark blue drop and the lavender moon (left). This technique creates layers of light that give depth to the stage but concentrate the focus on Grizabella. Tiberi considers lavender the colour of nostalgia, making it the perfect choice for this iconic performance.

The two showgirl cats, Demeter and Bombalurina, are lit with hard-edged, narrow followspots gelled with R132 against a dark blue drop, giving the effect of a Broadway musical or vaudeville act (far left). Tiberi considers a followspot a great "narrative aide" and used them frequently to highlight the cats. The modelling light is red and magenta – hot, jazzy colours – while the gate is dark blue and magenta. There are highlights of E363 visible in the folds of the leather jacket and white costume. 🍀

* Watch the promotional video at
www.youtube.com/watch?v=0uvvf7ZP7g

CHAMBER CANTATAS BY CANDLELIGHT

ALD fellow **James Laws** lights an 18th century *conversazione*, reviewed by **Kelli Zezulka**

The Royal Northern College of Music (RNCM) in Manchester was host to an inspired lighting event at the end of November. Philip Edwards, who sadly died in May of this year, was the lighting manager at RNCM for an incredible 37 years. The idea for a performance lit entirely by candlelight was his and he asked fellow ALD veteran James Laws to provide the candlelight for it. Director Roger Hamilton hoped to evoke the atmosphere of an 18th century Roman *conversazione*, or salon, with the performance of five specifically selected chamber cantatas being performed entirely by candlelight. When opera was banned in the early 1700s, composers began writing chamber cantatas, which were then performed at the houses of rich patrons. Candlelight was the most common form of illumination until about 1830 and the lighting by which these pieces would have been originally performed.

It was remarkable to see the sheer number of candles used in this performance in order to gain an “acceptable” amount of illumination (by which I mean that the audience could see the performers and the performers could see their music!). There were 40 candles overhead on two candelabra, which were helped by four large reflectors each. On stage, there were 40 more candles on two further candelabra and six pairs of candles on stands. On the front edge of the stage, there were 30 candles



acting as footlights. There were two wing flats on either side of the stage, each concealing six candles in a vertical line.

The performance area was upstage on the RNCM Theatre stage, and the audience seating was located on the stage level as well, creating a very intimate and close environment. The lighting complemented the music beautifully: the lovely warm light of the candles perfectly augmented the tone and timbre of the singers and instrumentalists. Due to the logistics of snuffing, lighting and changing the candles, the lighting state was static

throughout; however, the characteristic flicker of the candles provided enough natural movement to give energy to the illumination.

Owing to the now-ubiquitous nature of health and safety regulations, this is sadly not a performance situation that is likely to be repeated in theatres across the country. However, it was certainly a production worth experiencing, especially as a lovely reminder of the beauty of this most simple form of illumination.

An in-depth report from James Laws will follow in the next issue of *Focus*. #



Images clockwise from opposite page:

The ensemble performing Cecilia by Handel.

Side view from the stage left wing.

Use of reflectors was crucial: shown are two "soft" (shiny and stippled) and one "hard" (shiny and smooth).

Full stage, showing the reflectors, candelabra, footlights and some "tee" pieces.

All photos by James Laws.



LEEDS LIGHT NIGHT

Scott Palmer reviews this year's city-wide lighting festival

Light Night is a national programme of events, first established in Leeds in 2005, that opens up the city's spaces for one night each year for a public festival of light installations, street theatre, music, exhibitions, discovery tours and an eclectic array of performance events. The festival is free to attend and offers both residents and visitors the opportunity to experience the city from a fresh perspective. Light is used both symbolically and practically as the material through which the city is revealed.

Light Night is based on the European models of *Nuit Blanche* and the *Nacht der langen Museen*.

For one night the city stays up so that its attractions and symbols are seen in a new light. Venues do not charge for use, performers do not charge fees – the concept is based on an exchange “in kind” – a collaboration between artists and arts organisations to show work in new or unusual spaces and to reach out to new audiences. The spectators get to see the unusual in a familiar environment and to “lose themselves” in the city, which is transformed through light into a stage for the night.

The light festival is not a new phenomenon – it is steeped in ritual and symbolism. Light has

always been used as a central element in celebratory events (whether that's the bonfire around which groups congregate or the use of fireworks, torches and beacons). In Renaissance Italy the use of light in city festivals represented an opulent display of wealth (the candles and oil lamps that were used were



Scott is a member of the ALD exec and lectures in the School of Performance & Cultural Industries at the University of Leeds. He is the author of the recently published *Light: Readings in Theatre Practice* (Palgrave).

luxury items) and the spectacle created through light provided a conspicuous signal of cultural enlightenment over neighbouring and competitive city states.

There is an interesting parallel in northern England where there has been a proliferation of light festivals. Illuminating York and Huddersfield's Festival of Light have become established annual events whilst Light Nights have also been evident in Liverpool, Bradford, Bury, Hull and Sheffield. Perhaps the boldest innovation is the biennial *Lumière* festival in Durham which commissions light artists and is proclaimed as the “UK's largest light festival” and in 2011 attracted so many visitors that the city's infrastructure couldn't cope. This example underlines a growing popular fascination with light, perhaps also exemplified by the record attendances at Light Show at the Hayward Gallery earlier this year.

Even though light is not always foregrounded in all of the performative offerings, Light Night Leeds is an extraordinary and rather anarchic community event which has contributions from established arts providers such as Opera North, Phoenix Dance Theatre and West Yorkshire Playhouse, student groups from the city's universities and colleges and offerings from a wide range of independent artists, collectives and amateur groups. Part of the experience of the event is that you never quite know what you are going to stumble upon



Momentous at Leeds Civic Hall
Photo by Paul Davies

next – and the array and quality of work is both its attraction and also a frustration. With so much happening across the city centre in a five-hour period, you cannot hope to experience all that Leeds Light Night has to offer.

This year's event on Friday 4 October had a spectacular centrepiece in the city's Millennium Square. *Momentous* was a giant projection and soundscape created by Illuminos (Matt and Rob Vale) which transformed Leeds Civic Hall into a mechanical clock that referenced past industries for which Leeds was renowned. The clock could be "wound up" by the public using giant Wi-Fi cogs in the square in front of the facade. These cogs triggered the weights and balances projected onto the building in preparation for the choreographed sequences that marked each quarter-hour chime. An extended animated sequence marked each hour and the projections incorporated video images of 1,200 Leeds residents and personalities.

Close by in the studio at Carriageworks theatre the ALD's Kelli Zezulka offered a contemporary exploration of *Colour Music* – the revolutionary music and light experiments of the early twentieth century. Linking conventional theatre lights to a music keyboard created a disarmingly engaging opportunity to play with light and to mix colours in a stage space hung with white fabric.

Another sound and light installation was a clear highlight of this year's event. *Phase Revival: An Optical Harmonica* by Becs Andrews and Dave Lynch was presented in the City Museum where over 5,800 visitors experienced the hypnotic, kinetic installation of swinging pendulums of lenses in a single beam of light. Words can hardly do justice

to a transfixing experience of shifting patterns of light and sound (courtesy of a mathematically devised score by Jon Hughes) that was repeated every fifteen minutes. Dr Mike Nix, a scientist who also worked on the project, has explained that "the optical harmonica is an artistic representation of how our science works. A harmonica's notes are derived from harmonics. Harmonics are sound frequencies, but in our case we've turned the waveforms into something visual. [...] You see light being shone through lenses, but the lenses are swinging back and forth – it replicates the way we see atoms in our lab."

Beguiled by this experience, I spent so long in this space that I had to forgo seeing some of the other planned events for the evening!

This astonishing arts and science collaboration perhaps best exemplifies the use of light as a material and the kind of surprising experience that can be discovered by the public across the city's interior and exterior spaces and behind some otherwise closed doors on one night each year.

Light Night Leeds has established itself as an important participatory event in which performances and creative interventions are played out on a city-wide stage and which engages the public through the medium of light in an annual moment of civic celebration. 🌟

December 2013/January 2014



Phase Revival: An Optical Harmonica at Leeds City Museum
Photo by Becs Andrews

Colour Music at Leeds Carriageworks
Photo by Alex Zezulka



BARKER ON A PUPPET BARGE

Meetings rep **Will Evans** reports from a floating theatre

On Friday 8 November, ALD members gathered at the Puppet Barge in west London for what was going to be an interesting and unusual meeting. We're used to our meetings being held firmly on dry land but not this time! The Puppet Barge is a floating 50-seat puppet theatre moored near Warwick Avenue; however, every summer it makes its way up the river to Richmond and other sites along the Thames. The boat in question is a 1920s Thames Lighter barge, converted in 1982 by Grenville and Juliet Middleton into an intimate 50-seat theatre with a puppet stage at one end and small bar at the other.

We started the meeting by going straight into seeing the show, *All He Fears*, written by eminent British playwright Howard Barker and starring the voice of Ian McDiarmid, with music composed by Matthew Scott, head of music at the National Theatre. This piece was specially commissioned by the Puppet Barge this year. It is no kids' show, however; it explores the rather dark themes of fear, love, loss and violence! The lighting was stark, moving, eerie and moody. Mostly all sidelit, the little stage had amazing depth and a great false perspective. The skycloth backstage was lit with two L&E battens, the sidelight was all CCT Minuette Fresnels and there was a smattering of other "interesting" equipment (see the picture above). Grenville lights all the shows on the barge



and explained how the company devises the lighting along with the show during rehearsals. Rehearsals happen on the stage so they get to build the lighting as they go. What a luxury! How many shows have we all lit where we'd love to have the chance to devise the lighting alongside the rehearsals in the space the show is to be performed in?

After the performance we got to meet the puppeteers and were amazed at how many there were (six in total) and how they all fit in and moved around each other on the overhead "puppet bridges". Gren took us on a backstage tour so we could see how the magic was created. It made me smile to see that backstage was effectively the same scale as the stage and we felt like giants trying to all squeeze into the wings! Although the group was small I was pleased to see how many


























professional members were there and some very lively and interesting discussions were going on about how so much could be created with so little (the barge only has twelve dimmers!). Several members all agreed that they had learned a trick or two to add to their ideas box! All agreed that their perceptions of puppetry had been challenged and changed on the boat.

We'd all like to thank Juliet and Grenville Middleton for welcoming us onto their unique boat and answering all our varied questions (theatrical and nautical!), plus the puppeteers and other staff who chatted with us and kept the coffee flowing. I would strongly recommend visiting this remarkable little theatre at some point. It's open all year round and when not travelling the Thames in the summer can be found moored in Little Venice (opposite 35 Blomfield Road). They do shows for children and adults alike so there's something for everyone!

www.puppetbarge.com #

Corporate members

<p>AC Entertainment Technologies 01494 446000 www.ac-ef.com</p> 	<p>ETC Electronic Theatre Controls 020 8896 1000 www.etcconnect.com</p> 	<p>Northern Light Stage & Technical Services 0131 622 9100 www.northernlight.co.uk</p> 	<p>Robe UK Ltd 01604 741000 www.robeuk.com</p> 	<p>TMB 020 8574 9700 www.tmb.com</p> 
<p>Ambersphere Solutions 020 8992 6369 www.ambersphere.co.uk</p> 	<p>Hawthorn Theatrical 01664 821111 www.hawthorns.uk.com</p> 	<p>Philips Entertainment + 31534500424 www.seleconlight.com</p> 	<p>Robert Juliat +33 (0)3 44 26 51 89 www.robertjuliat.com</p> 	<p>White Light 020 8254 4800 www.whitelight.ltd.uk</p> 
<p>Chauvet Europe 01773 511115 www.chauvetlighting.co.uk</p> 	<p>Illuminate Design 01223 969694 www.illuminatedesign.co.uk</p> 	<p>Point Source Productions 020 8254 2620 www.pslx.co.uk</p> 	<p>Roscolab Ltd 020 8659 2300 www.rosco.com</p> 	<p>Zero 88 01633 838088 www.zero88.com</p> 
<p>Clay Paky +39 335 72 333 72 www.claypaky.it</p> 	<p>Lee Filters 01264 366245 www.leefilters.com</p> 	<p>Production Resource Group UK 0845 470 6400 www.prglighting.co.uk</p> 	<p>Schnick-Schnack-Systems 0049 221/992019-0 www.schnickschnacksystems.com</p> 	
<p>Computers Unlimited 3-D Design 020 8358 9476 www.vectorworks.uk.com</p> 	<p>Martin Professional UK 01622 755442 www.martinpro.co.uk</p> 	<p>Pulsar Light of Cambridge 01223 403500 www.pulsarlight.com</p> 	<p>Stage Electrics 0117 938 4000 www.stage-electrics.co.uk</p> 	



OFFICE ORACLE

News and information from **Ian** and the ALD's London office

Many thanks to all those who attended this year's AGM, either in person or virtually via the webcast

stream. It is an important event for us, and it was great to see so many members taking an interest in Association business and discussing the future (not to mention partaking of the generous hospitality of White Light who hosted the day and to whom we extend our grateful thanks).

Many thanks too to the Corporate Members who gave up part of their weekend to exhibit and chat to our members in an atmosphere that is more convivial to discussion than the standard trade show floor.

If you couldn't attend, you can watch recordings of the main AGM meeting, the professional members' meeting and the greening lighting practice seminar by logging into the members' side of the ALD website and then visiting www.ald.org.uk/members/webcasts.

There is an overview of the meeting on pages 40 to 42 but please note that voting proposal 2 (to raise subscriptions for the first time in five years) was passed unanimously and the following rates will come into effect as of 1 January 2014:

Professional Designer	£85 (+£10)
Professional Member	£85 (+£10)
Associate	£45 (+£5)
Student	£30 (+£5)
Retired	£30 (+£5)
Non-profit Organisation	£30 (+£5)
Corporate Members	£400 (no change)

Although the Executive has no wish to raise fees incrementally each year, unlike rises in the past, it is not possible to commit to hold these fees for a set time due to the nature of proposed change in the Association that will be taking place over the next year or so. We are looking to incorporate the Association into a company limited by guarantee, and until it is known what effect this fundamental change may make upon the way we charge and set up membership fees in the new body, it may be that we may need to visit fee levels earlier than we would wish.

ALD Sponsored Students Scheme 2014

This is a scheme funded by ALD corporate members for full time higher education students studying lighting design either full time or as a module in a technical theatre course. The closing date for applications to be received is Christmas 2013, but the earlier you submit your form, the longer your **FREE** membership will be.

Even if you are already a member of the scheme for the current year you will need to complete a new application form and return it to the office complete with proof of your student status in order to maintain your current membership. **Please note that if you do not apply, your membership will revert to a normal student category and you will need to pay the annual subscription of £30 to continue your membership.**

An application form for the 2014 scheme is available to download directly from the student page on the website (www.ald.org.uk/students/). The scheme allows students to apply for **FREE** membership period up to the end of March 2015. Your form must be countersigned by one of your tutors as proof that you are a current student.

2014 ALD Members' Yearbook

It is that time of year to ensure that your updated contact details and yearbook entry is up to date. The 2014 yearbook will be sent to you with the February/March 2014 edition of Focus, but the information gathering starts now!

If you wish or require to update your details for inclusion into the new edition, please use the website or contact the office as soon as possible to guarantee its inclusion. Please note that the

“Yearbook entry”, the short descriptive paragraph under the contact details, should provide an outline of what you do or your past experience. Professional members have an allowance of 50 words. All other membership categories will be strictly limited to no more than 35 words. This should not contain show credit information, as these should be included in the credits section of your website entry. The editorial team will edit these entries as required to meet this criteria.

Deadline for any changes to be received by the office is strictly **17 December 2013**.

New Technologies Showcase 2014

White Light and Royal Central School of Speech and Drama are teaming up once again to present the New Technologies Showcase, your opportunity to see and interact with the latest lighting technology in a theatre environment. Held at RCSSD’s Embassy Theatre, the event promises to get to the heart of new fixtures and features you want to see, without the pressure of a sales pitch.

To complete the day, the highly anticipated annual ALD Pub Quiz immediately following the showcase. This will double up as our monthly social meeting for January 2014.

Make sure to save the date: **Friday 24 January 2014!**
Register online at newtechshow.eventbrite.co.uk.

Members’ Monthly Social Evenings

The monthly socials will return to the Coach and Horses as of **Friday 28 February** when Hawthorn will be the sponsor for the evening.

December 2013/January 2014

Other dates currently sponsored in 2014 are:
28 March Rosco
30 May Ambersphere Solutions
27 June Lee Filters

If any of our Corporate members wish to sponsor any of the available 2014 dates please contact our Corporate Members’ Representative: richard.lambert@ald.org.uk.

ALD member book offer

As reviewed in the last edition of *Focus, Light: Readings in Theatre Practice*, the latest volume in Palgrave Macmillan’s *Readings in Theatre Practice* series, has just been released and was written by ALD member Scott Palmer.

The book explores the creative potential of light in the theatre. Through a wide range of extracts from historical accounts, new research and rare documents, some presented for the first time in English, Scott provides new ways of thinking about lighting as a creative performance practice. The book examines why light has such a profound effect on the audience’s experience of a theatrical event, focusing on elements such as:

- the emergence of lighting design in the theatre;
- key practitioners;
- equipment and techniques;
- the dramaturgy of light;
- its impact on actor, audience and playhouse; and
- the semiotics and phenomenology of light in performance.

The publisher is offering ALD members a discount of 20% if you buy before 31 December 2013 (offer includes free postage). To order this

book visit www.palgrave.com/theatre and use the promotional code **WRITP2013a**.

Find out more about *Light: Readings in Theatre Practice*: www.palgrave.com/products/title.aspx?pid=280443.



50 Years of the National Theatre

As part of the celebrations surrounding the 50th birthday of the formation of the National Theatre Company being formed, a number of panel discussions have taken place highlighting the way in which theatre has changed over the years generally and at the NT especially. Topics such as theatre design, theatre architecture and theatre sound have been covered in the NT50 Scene Changes series. Additionally they have been made available to listen to or download from the NT’s Soundcloud account or subscription through iTunes.

Inevitably theatre lighting was also looked at, with a panel consisting completely of ALD members! The panel looked at the changing role of the lighting designer and how technology has advanced theatre lighting. Featured on this panel are lighting designers Paule Constable (*War Horse, The Light Princess*), Richard Pilbrow (*Three Sisters*), Natasha Chivers (*Sunday in the Park with George*) and Paul Pyant (*The Wind in the Willows*): soundcloud.com/nationaltheatre/theatre-lighting.

In addition the full complement of the NT50 Scene Changes sessions is available to download here: soundcloud.com/nationaltheatre.

OFFICE ORACLE

Michael Coveney blog

Occasional Focus contributor Michael Coveney has written a column on the WhatsOnStage website that reflects on the crucial role played by theatre lighting.

Commitments illuminated in theatre lighting debate: www.whatsonstage.com/london-theatre/news/10-2013/michael-coveney-commitments-illuminated-in-theatre_32197.html.

Professional members' meetings

One of the main reasons that the ALD exists is to enable discussion and networking between members, so that issues and concerns can be shared. We have our monthly social at the Coach & Horses, but this maybe not always the right place for a more private or tricky discussions about work ... and is not a place to actually action any ideas that you may wish to discuss. We would like to see the professional members having a more regular voice and input to what we do, rather than it being a random debate at the occasional or yearly meeting.

We have therefore decided it is time the professional members meet more often to discuss the issues that affect you in your working lives and have started bi-monthly meetings at the London office on the last Friday of the month. It will be open door to Professional Designers and



The ALD's London office on Shaftesbury Avenue

Professional Members to drop in and say hello, bring ideas to the table or discuss an issue not just with us but with other members and maybe even start an action plan on a subject dear to you or just come in for advice. You can also see the facilities on offer for the hot desk scheme (see below).

Do you have a project you would like to bring to the ALD, something that might need support from us? Do you have needs that might involve Equity or another outside body that have not been resolved? Or do you just need some advice or a place to chat?

The most important aspect of an open door Friday afternoon discussion is that you no longer need to be there in person. It will provide a

great opportunity for our professionals outside of London to talk together; the doors and the Skype line – **ald.office** – will be open. You can hook up from your desk at home and join in the conversations, or pop in and say hello on your way to the monthly social evening.

So join us, either in person or by Skype at our third meeting on **Friday 31 January** and then every two months after that. The office has a finite space, so please let the Office know if you are thinking of coming along so we can judge how many to expect (and cater accordingly!).

Dates for your 2014 diaries: **31 January, 28 March, 30 May.**

London office members' benefit

We have now been offering desks in the West End for the use of our Professional, Life and Fellow members for nearly a year. We have two work spaces available to book six days a week in case you are working in London and require a quieter space than a coffee shop or bar to work in. It has been very useful as a space for a designer to meet and discuss a production or event with an associate or production electrician as there is space to lay out a rig drawing and associated paperwork.

Booking a single five hour hot desk session (9.00–14.00 or 14.00–19.00) costs £6.50. You can find all the information about the scheme here: www.ald.org.uk/members/hotdesks. The room is quiet and has Wi-Fi, an A3 printer, tea and coffee making facilities and is a five-minute walk from Leicester Square and Piccadilly Circus tube stations.

If you require more flexibility to the way you use the hot desks, we also offer a subscription scheme, allowing you to use a desk at short notice if you are caught between meetings or train journeys. The cost for this is £60.00 for 50 hours of ad hoc access. You do not need to book a desk space if you are a subscriber; all we ask is that you record the times you arrive and leave in the log book provided, so that we can track the office's use as we try to work out how best our members want to use this resource. Subscriptions are only available to those members who have paid their

membership fees for 2013/14. This is because you may need your ALD membership card to collect the keys from the stage of the Prince Edward Theatre which is a three-minute walk away. You can purchase a subscription by visiting the specific subscription page.

Once the allocation of 50 hours has been used up, subscribers are welcome to buy another subscription or pay on the existing non-subscriber rate. Please be aware that the non-subscriber scheme continues to work alongside this and also that you may not be able to use a hot desk if they are all already being used. The payment of the fee for this subscription is also an agreement that you have read, understood and accept the terms and conditions of the office use as found here: www.ald.org.uk/files/HotDesksTCs.pdf.

TMA Theatre Awards

The Theatrical Management Association (TMA) has announced the winners of the 2013 UK Theatre Awards – the only nationwide awards to honour creative excellence and the outstanding achievement seen on and off stage throughout England, Scotland, Wales and Northern Ireland. The awards have celebrated the creative excellence and outstanding work seen in UK theatres each year since 1991.

The awards were given at a glamorous ceremony at London's historic Guildhall compered by musical theatre star Michael Xavier, with

performances from Janie Dee and Frances Ruffelle. Julian Bird, chief executive of the TMA and the Society of London Theatre, said: "It has been a year of great achievement for theatre throughout the length and breadth of the UK, as demonstrated by the range of nominations celebrating skill and variety, both on and off stage. All the shortlists were hotly contested and we offer special congratulations to the winners."

Best Design

Jonathan Fensom and Charles Balfour

The Accrington Pals (Royal Exchange Theatre, Manchester)

Other Best Design nominees:

Adam Wiltshire and Yeast Culture

The Arrival (Tamasha and Circus Space)

Christine Jones and Chahine Yavroyan

Let the Right One In (National Theatre of Scotland, Marla Rubin Productions Ltd & Bill Kenwright production in association with Dundee Rep Theatre)

A full list of results in all categories is available online at www.tmauk.org/theatreawardsuk.aspx.

And finally.....

The ALD office will be **closed** for the Christmas holidays from **5.00pm on Thursday 19 December until 10.00am on Monday 6 January 2014.** #

New members

Welcome!

Professional Designer

Simon Hayes, Edinburgh
Jason Salvin, Leeds

Professional Member

Ed Armitage, London*
Chris Clarke, Haslemere*
Cy Dodimead, London†
Phil Hamilton, Watford†
Philip Marfleet, Essex
Adam Power, London
Johnathan Rainsforth, South Shields†
Rob Sayer, Bath
Tim Streader, Bristol*
Laura Whitley, London*

Associate Member

Theo Farrington, Tunbridge Wells
Douglas Morgan, Hailsham
Henry Pearce, Tunbridge Wells
Conor Skelton, Scarborough
Danny Vavrecka, London

Student Member

Levente Hopton, Torquay

Non-profit Organisation

National Theatre of Wales
St. James Players, New Malden

Sponsored Student Scheme

Bath Spa University
Joseph McDonald
Ben Robinson

Bristol Old Vic Theatre School
Jenny Roxburgh

The Brit School
Mitchell Reeve

Colchester Institute
Bradley Allen
Alex Davidson
Laura Harling
Charley Lynch
Rhianna Mitchell

Rachael Moyes
Jack Murray
Thomas Nash
Danielle Salt
Kyle Watts

University of Derby
Toby Reynolds

** Re-joining the association*

† From Associate Member

Guildhall School of Music & Drama

Cat Carter
Matteo Guarino
George Lumkin
Andrew Stuttard

Guildford School of Acting
Jazz Walker

Hull College
Joshua Bell

LAMDA
Rajiv Pattani

Liverpool Institute of Performing Arts
Jack Coleman
Adam Murdoch

Mountview Academy
Stevie Carty

RADA
George Bach
Sarah Clopet
Cassie Mitchell
Jai Morjaria

Rose Bruford College
Devante Benjamin
Andrew Bruce
Michael Corcoran
Theodore Foster
Benjamin Gerrard
Edward Guest
Rose Hockaday
David Manson

Royal Central School of Speech & Drama
Jack Berry
Tom Bexon
Chloe Bradfield
Stella Cheung
Roisin Dullard
Luke Goodlitt
Embry Koehler
Alexander Ramsden
Bailey Rosa
Kirsty Stubbert
Alexander Vipond

Royal Welsh College of Music & Drama
Daniel Sawyer
Karolina Spyrou

Diary dates 2013–14

2013

17 December Deadline for Yearbook entries

25 December Closing date for Sponsored Student Scheme applications

2014

24 January New Technologies Showcase, Royal Central School of Speech & Drama
2014 Annual ALD Pub Quiz

31 January Professional Members' Meeting, London office, 14.30–18.00

28 February Monthly Members' Social Evening†
Sponsored by **Hawthorn**



28 March Professional Members' Meeting, London office, 14.30–18.00
Monthly Members' Social Evening†
Sponsored by **Rosco**



25 April Monthly Members' Social Evening†
Available for sponsorship

29–30 April PLASA Focus: Leeds*

30 May Professional Members' Meeting, London office, 14.30–18.00
Monthly Members' Social Evening†
Sponsored by **Ambersphere Solutions**



27 June Monthly Members' Social Evening†
Sponsored by **Lee Filters**



* The ALD will have a presence at these events.

† The monthly members' social evening is at The Coach & Horses, 42 Wellington St, London WC2E 7BD.

New ALD subgroups

Programmers Qualification

Hugh Davies-Webb

Liam Feeny

David Howe

Mark Jonathan

Richard Lambert

Nick Moran

Peter Mumford

Philip Norfolk

Stuart Porter

Declan Randall

Malcolm Rippeth

Andy Voller

Chris West

Mark White

Tom Wickens

Environmental Responsibility

Robin Barton

Peter Mumford

Andy Purves

Declan Randall

Equity

Richard Lambert

Peter Mumford

Malcolm Rippeth

Edmund Sutton

Professional Members

Stuart Porter

ALD Development

Hugh Carruthers

Guy Lee

John Leventhall

Ian Saunders

An up-to-date list can be seen at

www.ald.org.uk/members/workinggroups

Professional Designers' shows opening in December and January

Listing taken from the "openings" page of the ALD website. A full listing of all categories of members can be seen at www.ald.org.uk/diary/opening.php.

To be listed, you will need to enter show credits into your profile on the site. You will need to sign in to the Members' area to do so.

- 3 December Jon Clark** *American Psycho*, Almeida Theatre
- 4 December Andy Webb** *Bouncers*, Cotswold Playhouse
- 5 December Tim Mascal** *Fault Lines*, Hampstead Theatre
- 6 December Katharine Williams** *Moominland at Christmas*, Theatre Royal, Bath
- 6 December Michael Grundner** *Once Upon A Mattress*, Renaissance Theatre
- 6 December Mark Dymock** *Sleeping Beauty*, Mercury Theatre
- 8 December Tim Mascal** *Potted Panto*, Vaudeville Theatre, London
- 10 December Tim Mascal** *Potted Potter*, Prince Music Theater, Philadelphia
- 15 December Mark Dymock** *Cinderella*, Hall for Cornwall
- 17 January Tim Mascal** *Long Day's Journey Into Night*, Royal Lyceum Theatre, Edinburgh
- 21 January Malcolm Rippeth** *Moon Tiger*, Theatre Royal Bath, then touring

Contact us

The Association of Lighting Designers

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To submit ideas for articles, information, correspondence, corrections and any comments about *Focus*, please email editor@ald.org.uk. Owing to space restrictions, we regret that we do not accept press releases for publication in *Focus*. However, Corporate members of the ALD may send press releases to the ALD office (office@ald.org.uk) so that they can be posted on the News section of the ALD website for immediate and wider coverage. Corporate members only may advertise in *Focus*; please contact the office for details. Editorial guidelines for authors are available on request from the editor.

The opinions published within Focus are not necessarily those of the ALD. E&OE.

ALD ENVIRONMENTAL RESPONSIBILITY GROUP

Andy Purves introduces us to the new ALD subgroup

Following on from a panel discussion at this year's AGM, the association has initiated a subgroup concerning improvements to environmental responsibility within lighting design and performance and event production.

In September 2013, following nearly seven years of new research on warming of the climate system, the Intergovernmental Panel on Climate Change (IPCC) said climate change was "unequivocal" and that global warming is likely to cross critical thresholds by the end of this century. This would have serious consequences, including sea level rises, heat waves and changes to rainfall, meaning dry regions will get less and wet areas will receive more. The IPCC warned that the world cannot afford to keep emitting carbon dioxide as it has been doing in recent years.

"At the heart of our necessary metamorphosis is the removal of greenhouse gases from the planet's stifled biosphere...The arts should have a pivotal role in this metamorphosis. Art can shape and shift perceptions; it is a form of dialogue, it creates languages between people unbounded by nationality, ethnicity, religion or class. Art has the capacity to transcend any particular issue or moment; it reflects and reviews the experience of

being human...When politicians disappoint and science is not enough, artistic engagement with climate change can invigorate the issue from a new angle." **Alison Tickell, Julie's Bicycle**

"Because of its potential for huge energy consumption reductions, stage lighting is an area that requires considerable attention from an environmental sustainability perspective. It is responsible on average for 9% of a theatre venue's overall energy use, though for some venues it is much higher...Stage lighting therefore offers substantial potential to reduce both energy usage and carbon emissions." **Julie's Bicycle, Sustainable Production Guide 2013**

How can the lighting design profession improve its practice towards reducing energy use, limiting waste and contributing towards increased sustainability?

The performance lighting designer is often a project-based sole trader, limited in long-term buying, specifying or policy making power but prominent in terms of creative influence and technical expertise. As a result, he/she is uniquely placed to offer greater alignment between environmentally responsible and creative solutions within performance design and

to advise intelligently on the work practices and cultures around it.

The environmental responsibility subgroup is a forum for wider discussions between members on reducing the environmental impact of our craft and to investigate, monitor and guide the ALD in policy. It has the questions and issues raised above as a starting point and the following topics have also been suggested:

- Generation of "green" guidance notes for lighting designers.
- Discussions of existing and proposed environmental policy within venues, companies and at a national level.
- The aesthetics of the alignment of environmentally responsible and creative solutions within performance design.
- How might discussions feed into, strengthen or conflict with the Save Tungsten Campaign?
- More informed and impartial debate on low-energy new technology.
- Green riders, their proliferation and use.

The environmental responsibility subgroup is seeking interest from all levels of membership. Please contact office@ald.org.uk if you would like to be involved or wish to contribute.

Focus also provides an excellent forum for sharing ideas, highlighting specific projects or examples of environmentally responsible practice. Please contact the editor (editor@ald.org.uk) if you would like to share your findings and experiences in the magazine. #

ATOMOS BY RANDOM DANCE

Ian Saunders was at the members' meeting with LD Lucy Carter

The opening of *Atomos*, the latest work by choreographer Wayne McGregor and Random Dance, was the culmination of a year's work for all those involved based on the initial outline concept that was presented.

This was generally summed up by the show's lighting designer Lucy Carter as what happens when you distil the parts of any idea until you can go no further. This process started with the body and the dancer, and was followed by everyone else across the various creative disciplines. To assist this process, however, was the visual reference of the film *Blade Runner*.



Lucy, who has worked with Random for 20 years and has lit McGregor's work outside the company in the meantime, then went away to think about breaking down light into its individual parts. Studying the 1982 film, she broke it down into its individual lighting elements: moving fans through haze, venetian blinds, fluorescent sources, heavily backlit scenes in "Blade Runner Blue", that constant kinetic element of lights moving, searching, and sweeping across the screen.

In terms of set design, the scene where Deckard examines a picture seems all too evident as the set is the zoomed in image of a face in a pixelated form.

Indeed, Lucy's first lighting cue of the show was also a small square, a single pixel, from which the first part of the show developed.

Lucy explained that she prefers to start with ideas rather than the technology that is available to carry them out. This piece was divided up into 31 atoms of choreography by McGregor over seven weeks. They had different lengths but no real structure or order to them. For that reason, Lucy also developed a range of lighting ideas to bring to the two-week development process at South London's Laban Centre, although didn't know which section of the show any single idea would go into.

It is of course at this point that the technology comes into play. The kinetic movement of light, whether through the source moving, colour changing or focus changes, was going to be important. In order to create the pixel images, as well as the sweeps across the dancers, Lucy used the PRG Best Boy. These were perfect for fading smoothly between shutter cut positions. One effect we were shown gave the optical illusion that a section of the stage was rising up like a platform. It was just the movement of the sharply focused shutters working against each other and tricking the brain.

The iconic *Blade Runner* image of fans turning in light was also achieved with the Best Boys, with it morphing out of what looked like shimmering water as the focus and rotation speed changed over a slow fade. The ability to zoom between 8 and 64 degrees was also a benefit, meaning that large sections of floor could be divided up into areas with a minimal amount of equipment, important for a show that will be touring to a number of venues of varying sizes across the world.

Lucy often feels that dancers on stage are often 3D elements within a 2D space. Using smoke or haze gives a volume to the space once it is lit, but the inevitable shafts of light from the side sometimes create an unwanted language. She therefore wanted to find a small colour changing unit that could create the 3D space by



lighting haze without too much identification of the source. The requirements of size and colour adaptability effectively meant travelling down the LED route, and Lucy discovered the Rosco Miro Cube: a four-inch cube with changing lenses, which could act as footlights and be used at the bases of the side booms, enveloping the space in light and giving an even, soft look to the show. When enabled with its "Filament Mode", which mimics the much-loved tungsten delayed blackout glow, the Miro Cube smoothly fades from and into blackout to give an ethereal effect to the space and make the space glow as a single 3D pixel in the opening of the show.

Finally a bar of pixel-lines with 40 degree lenses fitted was discovered to be the perfect angle to light both the floor and the cyclorama to achieve a single-image, full-stage backlight to the space as well as being used to sweep colour across the stage and cyc, another kinetic light source that continued the idea of light moving all the time.

It was great to hear Lucy talk through her design, always pointing out that the idea or the required image for any one of the "dance atoms" was the starting point to discover just how she could add her layer to the multimedia show (3D glasses were needed to watch and plot the central section where monitors were flown in and used as pixels), and that the technology was used to create that desired image rather than dictating what she could do.

Our thanks also go to her team of production electrician and programmer Ashley Bolitho, Random Dance's technical director Christopher Charles and technical manager Colin Everitt, as well as the Sadler's Wells crews who gave up their time to demonstrate how the show comes together in its final form. #

Random Dance: www.randomdance.org/home

PRG Best Boy: www.prg.com/product/bestboy4000/

Rosco Miro Cube: www.rosco.com/lighting/mirocube4C.cfm



Atomos production credits:
 Lighting designer: Lucy Carter
 Choreographer: Wayne McGregor
 Costume design: Studio XO
 Film and photography: Ravi Deepres

“JUST WAITING ON LIGHTING...”

Only this time, it’s a domestic electrician... Richard Lambert explains

Richard is on the PLASA Lighting Advisory Group and the Equity Creative Team Sub-Committee and is Corporate Rep for the ALD. His motto is “You don’t have to like it to light it!”



The first we heard about an electrician being in the theatre was when I was asked if it would be ok to turn off the power during load-in as Wayne* (the electrician in question) wanted to test the emergency lighting. We were in the middle of a one-day load-in for a musical theatre piece in a fringe venue above a pub, with the show due to open two days later.

I was then asked if the power could be off for electrical testing the next day – the production tech day. At this point I thought it best to go meet Wayne and check what sort of tests were being planned and how much time would be lost to production. He assured me that the power would be off for one hour first thing in the morning and that neither high impedance insulation testing nor high voltage tests of any kind would be blown into the Unison dimmer racks. “I’ve done hundreds of these systems” was the claim, despite there being only a handful, if that, of Unison dimmer racks used for live performance. My confidence sank!

The next day, a sticky label was slapped onto the main circuit breaker box which claimed the next inspection was due within two weeks. Funny that, as there hadn’t been any labels there before. I believe generating work for oneself under false pretensions constitutes fraud! In addition, during the tech rehearsals we endured two electricians shuffling around and using every stage entrance

repeatedly while looking upwards towards the existing fire detectors and emergency exit lights. Not at all intrusive.

The electrician had been booked by the landlord without any consultation with the theatre management or appropriate scheduling to ensure minimal disruption to the theatre business. As a sub-tenant the theatre had no option but to tolerate and be gracious to this domestic electrical team.

On opening morning, the electricians decided that the main power feeds needed to be replaced and the main breaker box should be replaced and that these were urgent. There was no inspection certificate issued for non-compliance. The system had been installed compliant to 16th edition prior to 2008 and there weren’t any outstanding issues that required urgent attention. Even a council compliance officer would offer a business something like 30 days to comply; the HSE is the only group with power to shut a business with immediate effect and this is very rarely done and only if there is a serious risk of accident. This wasn’t the situation here, however; the electrician decided that it was urgent that the venue be brought into 17th edition compliance as a matter of urgency. This opinion was supported by the pub landlord who has no interest in the theatre beyond it bringing drinkers into his pub.

We opened on the Tuesday, press night was Thursday. Thursday morning Wayne had decided that what the theatre really needed was an illuminated “Exit” sign centre stage on the back wall of the show’s set. Without a please or thank you, it was slapped on the wall! Apart from the intrusion of the light into the set, the ludicrous nature of this is that this was clearly indicating to any audience member who might notice it (and I suspect some might!) that the route to backstage was an appropriate exit in event of an emergency. This route needs you to navigate two steps up, into a dark backstage corridor, open a door, choose to go left, open another door inwards, go two steps down – and then you’d be eight metres away from where you would have been had you taken the usual entrance route you would have taken had this sign not been installed.

I would argue that this sign has introduced a health and safety risk that wasn’t there before its installation. I would not want any signage to imply that this route was an acceptable first choice. I do agree that there should be one backstage in the darkened corridor in case anyone does choose that route as an exit. So, could it get any worse? **Oh yes ...**

Friday, the night after press, the electricians pulled out the main power feed breaker box to replace it with an RCD breaker box. They

Electrical safety for entertainers



couldn't get the breakers to stay powered on. Of course, they're feeding an electrical lighting rig with multiple dimmer packs, movers, LED units ... lots of devices that have high filtering on input power supplies. The HSE has issued a document for entertainment venues that clearly states that "RCDs may not be suitable" in some environments.

Anyway, the electricians panic and strap power feeds to get power for the show – but decide that it would be best if they sat outside the girls' dressing room for that performance just to check all looks good for the show!

They then decide that they can't stay after the show to finish their work, as they'd prefer a drink downstairs in the bar after the show. So their solution, with support of the pub landlord, was to have the Saturday matinee show cancelled to allow them to fiddle around.

At this point I'm quite horrified that any domestic electrician has been allowed to so disrupt a show in this manner with the result that shows are now being cancelled! Unbelievable!

Every stage set should have one of these lopsided lighting fixtures on its back wall

HSE document:
www.hse.gov.uk/pubns/indg247.pdf

I went in early Saturday to see what could be done to ensure their chaos wasn't allowed to escalate any further. I printed the document "Electrical Safety for Entertainers", published by the HSE, and headed in. Well, Wayne wouldn't discuss anything about regulations, requirements or their legality and refused to take a look at the document, instead preferring to yell and thrust his business card in my face which stated he was NICEIC registered.

I tried to find the original breaker box to keep the newly stuck label as evidence; however, it had been removed from the venue without permission even though it belonged to the theatre. Wayne said it had been irretrievably thrown away.

He managed to get the RCD breaker box installed, but couldn't get the breakers to stay energised. I took a look and he'd connected one of the neutrals to the non-RCD section of the breaker box. Once fixed, power stayed on.

Looking around, he had also installed an electrical meter to the electrical phase that supplied the theatre. However, he'd lost the front cover so this was left overnight with a main 400A feed exposed on the wall backstage. Although mounted above head height, it was in a dark area that also had back lighting fixtures which, should they have needed a re-focus, could easily have been palmed by the technician!



None of this was urgent work requiring immediate attention. It could and should have been scheduled for two days later, Monday, when the theatre was dark.

I was blown away when Wayne asked me if I'd like to give him a call if I ever worked elsewhere and needed an electrician. He gave me his business card*. Someone in the office at that time said there was a long silence before anyone said anything and then I was heard to say that I already had electrician contacts who were specialist in theatres. I don't remember saying this as I was in complete shock at his audacity!

As I left the theatre I was interested to see that his van had received a PCN for parking on a double yellow.

Having had such a turbulent week due to an electrician I found it hard to believe that he was suitably qualified. I don't mean in his electrical knowledge, but in his bullish attitude to all those around him and lack of concern for their business. So I checked with the lovely folks at the NICEIC. They said that they don't register "people", only "companies", and that his company wasn't registered with them. They were not pleased that his business card had their logo printed on it so I scanned it and sent them a copy. They were very grateful and said they'd be keen to pursue him on this matter. #

** If anybody would like to hire Wayne's services, please contact Richard!*

THE ALD ANNUAL GENERAL MEETING

In case you missed it, here's a brief summary...

Many thanks to all those who attended this year's AGM, either in person or virtually via the webcast stream. It is an important event for us, and it was great to see so many members taking an interest in Association business and to discuss the future (not to mention partaking of the generous hospitality of White Light who hosted the day and to whom we extend our grateful thanks).

If you couldn't attend, you can watch recordings of the main AGM meeting, the professional members' meeting and the Greening Lighting Practice seminar by logging into the members' side of the ALD website and then visiting www.ald.org.uk/members/webcasts.

Highlights from the chairman's statement

Peter began by thanking everyone for attending, whether live or via the web stream, and also thanked White Light for hosting the day. One of the things that was mentioned at the last AGM and on which considerable progress has been made is improving the infrastructure of the association. Ian Saunders has taken on a full-time role as executive director, we now have a central London office on Shaftesbury Avenue, and a number of subgroups have been formed in the past year. In particular, the subgroup looking at an ALD training scheme has produced a document

detailing the structure of the scheme and a number of theatres and lighting designers have been approached in order to gain their support in principle; in response, there has been much support and positive feedback from our initial proposal. Having a small subgroup under the leadership of Jo Town for this purpose has been immensely useful and productive, and therefore further subgroups have been proposed.

We have also this year supported the Michael Northen bursary and the Knight of Illumination awards, which now includes a video design award, due primarily to input from the ALD. We are keen to have members who work in lighting but may not necessarily call themselves lighting designers, for example video designers, production electricians and programmers, as we believe all of these people are part of the process of creating lighting design. We want to recognise and involve these people and welcome them into the association; this is part of the reason for the mooted name change (to be discussed further – if you have any comments, feel free to get in touch with the office).

We sadly lost two members this year: Philip Edwards, a mentor and friend to many in the profession, and Andy Collier, who was responsible for making Focus the revered publication it is today. Many thanks to the editorial team who has kept Focus going following Andy's death.

This year, the World Stage Design exhibition was held in Cardiff and Nick Moran, on behalf of the ALD, organised two seminars, which were very well attended. Light Show at the Hayward Gallery was also one of the gallery's most attended shows in some time. We would love to see more members exhibiting their work outside theatres and looking at how best to present our work in this way.

Looking forward, the training scheme is progressing well, although we are now in need of funding; if you have experience in this area, please let the office know. For Focus, we are keen to encourage people to write for the magazine, from both the lighting profession and outside it (for example, arts critics). The subgroups have been expanded and we are open to ideas for additional groups if there are issues that need to be addressed. Membership fees have been held at their 2007 levels; however, these will need to be increased in order to advance the association. We also now have two representatives on the Equity creative team subcommittee, Richard Lambert and Edmund Sutton (Equity is discussed further in the professionals update on pages 5 and 6 and the professionals' meeting from the AGM can be viewed via the URL above).



Photo by Rob Youngson

months or so that the Association's profile is increasing as we recruit new members in all categories, as well as from live performance lighting areas other than the theatrical arts such as rock and roll and other live events.

There is no doubt though that we currently remain reliant on

subscription income as the core way of funding our main activities and, although we have decided to start investing the surpluses from previous years to develop the Association further to the benefit of its members, to be able to maintain that over the more than the next year means that membership subscriptions will need to rise for the first time since 2009.

For the first time, our non-subscription income topped £10,000 with nearly 70% of that figure coming from advertising revenue in Focus. Although to prove how fickle this particular income can be, we have currently less than half of that for the current year. Most of the rest of our income for last year came from our costs on the Knight of Illumination awards being reimbursed. We continue to be contacted about advertising in Focus, but the Executive is conscious of needing to keep a balance between the commercial and creative content.

In terms of expenditure, production costs for Focus are no longer our single biggest outlay; this is now the secretarial and administration costs after having moved to a full time model in November 2012. This means that the 2013/14 budget now has one third of its outgoings assigned to this area. The plan, however, is that a modest increase in membership levels of 10% in the right categories, in conjunction with the proposed fees rise, will bring about a 25% increase in subscription income in 2015 and would mean that the move to full time pays for itself, as well as strengthening the Association.

Focus costs last year increased by 20% which, as reported last year, is largely due to the large increase in postage charges in April 2012 as well as VAT being added to a number of services from Royal Mail for the first time, but also the fact that we now print and send more copies as the membership increases! Being popular is certainly a double edged sword! Our print costs for our publications have remained pretty much the same, but just before our previous editor Andy Collier died in the summer, we were able to get a better deal from the printers which will filter through into next year's figures. We continue to remain committed to the print version. But the introduction of eFocus to the website last year points towards a future where we may be able to offer members the choice of receiving a print and/or electronic version.

Highlights from the treasurer's statement

The financial year of 2012/13 has seen the Association achieve a surplus of around £4,500. This is about half of that in the previous year as a result of the Executive's strategic review in July 2012 and its decision to put more resources into the running of the Association such as paying for a full time administrator and taking a central London office.

In overall terms, and for the first time in my ten years as treasurer, we spent more than we budgeted for the year. However, we were fortunate to have a higher than expected income from non-subscription sources which more than made up the difference.

Membership numbers have seen a small uplift across the last year allowing us to project with a bit more certainty potential future subscription income. It has been evident in the last six

ALD AGM

Other sizeable expenditure categories include the new central London office where professional members can pay to use our hot desks by the session or as a subscription, our presence at the various trade shows across the year, advertising and PR as well as legal expenses such as accountants and insurance.

The association is still in a strong financial position. Although we have made a smaller surplus than in past years, we have chosen to invest in the expansion of the association. A new website is currently in development, our profile within the industry has been enhanced by our social media presence and the Knight of Illumination awards and the Save Tungsten Campaign. This in turn should help to build a larger membership and increase our sphere of influence within live performance lighting design.

The Executive feels we have demonstrated what can be achieved with extra resources and therefore to maintain the services that currently exist, or even to expand them further, to represent our members in the wider industry we cannot continue to plan to dip into the reserve funds.

As ever, there is an overview of last year's finances available if anyone wishes to look at them.

Subgroups

We are continuing to look carefully into changing the way that the Exec works by setting up and delegating a number of tasks and specific projects

to working groups who then report back to the Executive on a regular basis. This allows more of the membership to partake in the running of the Association bringing a wider range of experience and skills to bear on our future and present development. A number of ventures were initiated or ratified at the AGM and the satellite meetings:

- As a direct result of the Greening Lighting Practice and a question from a member of the panel, Andy Purves, we have now set up an environmental responsibility working group (see page 35).

- Ian Saunders and Guy Lee, along with ALD development officer John Leventhall, will sit on a business working group to look at the structure and legal template of the organisation and ensure that it is fit for purpose in the 21st century.

- The professional members' meeting suggested that a group should be set up to discuss Equity and union representation for lighting designers.

- We have already announced that we would like to see a group of professional members to look at how we can support those working in the industry but not as designers.

- Other groups that we are also looking for help with are for organising members' meetings and regional groups to promote the ALD and those members working outside London specifically Wales, Scotland, North and West of England.

- *Focus* magazine also has a new editorial team.

If you are interested or feel you have the skills to work within one of these groups please contact office@ald.org.uk in the first instance clearly stating which group(s) you are interested in.

Voting

Peter Mumford and Ian Saunders were re-elected

as chairman and administrator respectively with Guy Lee becoming the new treasurer. All three votes were unanimous. The Executive committee was also re-elected. The vote about changing the name of the organisation (proposal 1) was not taken as it was felt that more thought and discussion should take place about this issue. The Executive is keen to retain the ALD brand recognition, so as not to lose too much of the ground that has been gained in the last few years, and this issue will now be further discussed. If you have any thoughts, please feel free to send them in or contact a member of the Exec.

Proposal 2, for an increase in membership subscription fees from 2014, received a unanimous vote in favour. See the Office Oracle on page 28 for more information regarding membership fees.

Programmers' qualification

The issue of the ability and competency of desk programmers was brought up by Mark White following the recent panel discussion that we held at this year's PLASA Show. Manufacturers' training courses test operators to level 2 of achievement. In order to create a level 3 course of what makes a competent programmer, external recognition is required to be able to achieve recognised certification. It has become evident that the ALD and its members could supply the requirements of what professional lighting designers want programmers to be able to achieve. Peter Mumford suggested that another working group be set up to investigate this further, and so if you would like to become involved, please let the office know. A list of current members of this and other subgroups formed as a result of discussion at the AGM can be found on page 33. #

An opportunity for ALD members working in dance

A cross-border partnership linking dance organisations in southern England and northern France is looking for people to take part in a specialist workshop in 2014.

DanSCe Dialogues 2 is calling for four professional duos made up of either a choreographer, dance artist, lighting designer, videographer, visual artist or dance company from the field of contemporary dance to take part in the second Dance and Lighting Laboratory.

The Lighting Lab, from June 23 to 27, is one of a series of dance sector development activities offered as part of the DanSCe Dialogues 2 programme.

The selected professionals will be mentored by French collaborators Christian Rizzo and Caty Olive who will share their artistic experience in the practice of lighting during the laboratory at The Point in Eastleigh.

During the week participants will also be given:

- networking time with French and UK artists within the dance sector;

- the opportunity to further their understanding of the technical aspects of lighting design within a professional theatre;

- time to reflect and gain intelligent, constructive feedback from both mentors; and

- twilight sessions and knowledge exchange on the UK and France dance sector.

The successful participants will receive return travel to Eastleigh, accommodation and per diems.

Candidates must be located within Normandy or Brittany in France or the south of England.

Ideally, candidates will have already created and performed two works/installations and must have a reasonable understanding of spoken French.

The candidates must provide an application in English and in French including CVs of the two candidates of one page each; a covering letter outlining why they wish to attend the laboratory of no more than one A4 sheet; a description of the previous work the team has created of no more than two A4 pages, a video/YouTube link of the work in progress and lighting ideas; and a description of a planned or current project of no more than two A4 pages.

The successful candidates will be required to pay a registration fee, which will be refunded after the successful completion of the laboratory (except in case of cancellation less than a month before the laboratory).

UK applications should be sent to sacha.lee@eastleigh.gov.uk or by post to The Point, Leigh Road, Eastleigh, Hampshire SO50 9DE.

French applications should be sent by email to danscedialogues@gmail.com or by post to ODIA Normandie, Pôle Régional des Savoirs, 115 Boulevard de L'Europe, 76100 ROUEN, France.

The closing date for applications is January 31, 2014. 🍀

BONUS tips and tricks! **Sent in by James Laws**

Get a picture of the built, painted set in working light and the same set when lit “properly” – then put them side by side to demonstrate to management the value of what we do!



*Sleuth at Suffolk Summer Theatre
Above: flood lighting by B&Q
Below: stage lighting by James Laws*



6TH KNIGHT OF ILLUMINATION AWARDS

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